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ABSTRACT

Research has shown that parent involvement in a child's education at home and school has a significant impact on the student's success. The Teachers Involve Parents in Schoolwork (TIPS) project, which has been operating in a Baltimore City middle school for 3 years, offers processes and models designed to increase the involvement of parents in productive roles as volunteers and provides a structure for the middle grades teacher to develop and provides a structure for the middle grades teacher to develop and conduct a program integrating art and social studies. The process links art appreciation, history, and criticism to middle school social studies curricula and uses parents to present lessons on well-known art work government, and citizenship. This paper presents the first formal evaluation of the TIPS process. Data were collected from over 400 middle school students and questionnaires measured students' recognition of and reactions to American artists and paintings that they saw in their social studies classes. The data is analysed and presented in tabular form; and it is concluded that the TIPS process can be a useful way of providing students with a background in art awareness, art history and art criticism, especially when teachers trained in art education are scarce, time is tight, and budgets are low. (NL) form; and it is concluded that the TIPS process can be a useful way of providing students with a background in art awareness, art history and art criticism, especially when teachers trained in art education are scarce, time is tight, and budgets are low. (NL)

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Center for Research On Elementary & Middle Schools

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Report No. 41

May, 1989

EFFECTS OF THE TEACHERS INVOLVE PARENTS IN SCHOOLWORK (TIPS) SOCIAL STUDIES AND ART PROGRAM ON STUDENT ATTITUDES AND KNOWLEDGE

Joyce L. Epstein and Susan L. Dauber

U.S. DEPARTMENT OF EDUCATION
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Social Studies and Art Program on Student Attitudes and Knowledge

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The Center

The mission of the Center for Research on Elementary and Middle Schools is to produce useful knowledge about how elementary and middle schools can foster growth in students' learning and development, to develop and evaluate practical methods for improving the effectiveness of elementary and middle schools based on existing and new research findings, and to develop and evaluate specific strategies to help schools implement effective research-based school and classroom practices.

The Center conducts its research in three program areas: (1) Elementary Schools; (2) Middle Schools, and (3) School Improvement.

The Elementary School Program

This program works from a strong existing research base to develop, evaluate, and disseminate effective elementary school and classroom practices; synthesizes current knowledge; and analyzes survey and descriptive data to expand the knowledge base in effective elementary education.

The Middle School Program

This program's research links current knowledge about early adolescence as a stage of human development to school organization and classroom policies and practices for effective middle schools. The major task is to establish a research base to identify specific problem areas and promising practices in middle schools that will contribute to effective policy decisions and the development of effective school and classroom practices.

School Improvement Program

This program focuses on improving the organizational performance of schools in adopting and adapting innovations and developing school capacity for change.

This report, prepared by the Middle Schools Program, examines the effects on student attitudes and knowledge of the TIPS Social Studies and Art Program. TIPS (Teachers Involve Parents in Schoolwork) is a generic process that teachers can use in various subjects to promote parent involvement with their children's schoolwork.

Abstract

This study evaluates the implementation and effects of the Teachers Involve Parents in Schoolwork (TIPS) Social Studies and Art Program in an urban middle school. The program links art appreciation, history, and criticism to middle school social studies curricula. The program involves parents in preparing (at home) or presenting (in school) lessons on well-known artwork. The evaluation found increased student awareness of artists and paintings, development of attitudes toward and preferences for different styles of art, and student capability and willingness to convey their likes and dislikes.

Acknowledgments

The development of the TIPS Social Studies and Art process has benefitted from the work of many people, including Principal Gloria Pegram, Social Studies Department Chairs Avis Terry and Tatiana Charchalis, and all the social studies teachers at Fallstaff Middle School in Baltimore, Maryland. We also thank the numerous parents, grandparents, and others in the school community who participated in the program as researchers and presenters, assistants at the Center for Research on Elmentary and Middle Schools, and the middle grades students who helped to evaluate and improve the program.

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The Need for Art Awareness and Appreciation

For several years, educators have been debating the need for curricular reform in art education. Major reports calling for reform and improvement of programs at all levels of schooling have recognized art as an essential subject (Bennett, 1986; Boyer, 1983; Goodlad, 1984). But the practical actions that followed the spate of reform reports in the mid-1980s all but ignored art and other subjects that were not "basic" or "core."

Discipline-based art education (DBAE) has been discussed as a strategy to correct weaknesses in present programs by increasing art awareness, art history, and art criticism at all levels of schooling (Clark, Day, & Greer, 1987; Eisner, 1987; Getty Center for Education in the Arts, 1986; Jackson, 1987; McLaughlin, Thomas, & Peterson, 1984). One aim of DBAE is provide greater exposure to and experiences with great art so that all students -- not just the few who take art electives in high school -- develop a strong cultural background that characterizes well-educated people. It is expected that a rigorous program will help students examine, analyze, interpret, and discuss works of art, and that student improvement in these skills will be measurable (Getty Center for Education in the Arts, 1986).

The Need for Productive Parent Volunteers

Research consistently has shown that parent involvement in their children's education is important. A special issue of *Educational Horizons* (Winter 1988) on "Parents and Schools" includes over a dozen articles that conclude that parents of elementary, middle, and high school children want to be involved, but often are not helped by the schools to know how to become involved at school or how to help their children at home. A long history of research on family environments and on school and family connections shows the importance of parent involvement for student success in school and for developing parents who are knowledgeable partners in their children's education.

Recent research and policy studies provide an important base on which to build useful programs to increase family and school connections (Baker and Stevenson, 1986; Bauch, 1988; Becker and Epstein, 1982; Dauber and Epstein, 1989; Dornbusch and Ritter, 1988; Epstein, 1986; 1987a; Epstein and Dauber, 1988; Rich, 1987; Seeley, 1981, and others). The agenda for the next several years should focus on the design, implementation, and evaluation of specific practices of parent involvement for different grade levels, student and parent populations, and subject areas. Only when teachers and administrators have a "menu" of tested techniques will parent involvement be more widely incorporated into regular teaching practice.

The Teachers Involve Parents in Schoolwork (TIPS) processes (Epstein, 1988) provide teachers with three models to increase parent involvement at two levels of schooling (elementary and middle grades), in three subjects (math, science, and social studies and art), and for two types of parent involvement (how to help at home with homework, and how to increase and improve volunteers at school). TIPS Math and TIPS Science involve parents in their children's learning activities on homework in those subjects. TIPS Social Studies and Art involves parents in productive roles as volunteers (Epstein, 1987b). This paper presents the first formal evaluation of the TIPS Social Studies and Art process.

The TIPS Social Studies and Art Process

The Teachers Involve Parents in Schoolwork (TIPS) process provides a structure for middle grades teachers to enlist parents and others in the school community to volunteer to develop and conduct a program to integrate art with social studies. The TIPS Social Studies and Art process links art appreciation, history, and criticism to middle school social studies curricula. Parents of middle school students prepare (at home) or present (at school) lessons on well-known art work linked to social studies units in American history, world cultures, government and citizenship, or other topics. In this way, parents help teachers develop lessons for classroom discussions to enrich the

instructional program. The process emphasizes bringing parents to the middle grades school in productive roles and providing opportunities for parents who cannot come to the school building to participate in the program.

A TIPS Social Studies and Art manual is available to guide teachers and parents to organize and to evaluate the program. Sets of prototype materials also are available that provide examples of discussions of over thirty art prints in American history, world cultures, and government and citizenship (Epstein, 1987b). Prints are obtained from Shorewood Fine Arts Reproductions in Sandy Hook, Connecticut.

The steps required by the TIPS Social Studies and Art process include (1) selecting a teacher-leader and parent coordinator to cooperatively organize the program in conjunction with social studies (or other school subjects), (2) selecting and ordering art prints, (3) recruiting and training parents or others in the school community as volunteers, (4) setting up schedules for presentations by parents, (5) evaluating the effects of the process on students, teachers and volunteers. Parent volunteers and all teachers are provided the "writeups" that guide the discussions of each artist and print.

There must be one Teacher Coordinator and one Parent Coordinator for the program. The teacher may be the Department Chair or another teacher with a particular interest in integrating social studies with art, or a team leader, or other teacher willing to take responsibility for working with the parent coordinator and helping to recruit volunteers. The Parent Coordinator (and an assistant) must assume responsibility for recruiting and training parent and other volunteers from the school community, scheduling their visits to the classrooms, and working with the teacher coordinator and other teachers as necessary. This parent could be appointed or elected by the PTA or other parent group, or by the teacher coordinator, or could volunteer in some other way. The assistant coordinator one year becomes the chief coordinator the next year, with a new assistant, to assure a continuity of leadership in the program. The activity requires only a few hours each month of the Coordinator's time, once the program is underway.

Parents (or grandparents or other volunteers from the school community) are involved in the TIPS Social Studies and Art process in two ways. They do research on an artist and art print to prepare a 20-minute presentation for the social studies class, and/or they conduct the 20-minute presentation in the social studies classroom once a month. They may choose to do the research *only* or the presentation *only*, or they may choose to do both. In all, there must be at least one volunteer for each social studies teacher. At best there would be one volunteer for each scheduled class of each social studies teacher. In classes that are not covered by volunteers, the social studies teachers conduct the discussions with the students, just as the volunteers do. Each teacher selects eight paintings for the year, not necessarily the same eight, from the set of prints linked to the social studies curriculum. Presentations and discussions are conducted monthly, from October to May.

The TIPS Social Studies and Art process has been working in a middle school in Baltimore City for three years. In the first two years we evaluated issues of *implementation* -- How is the program going? How are the volunteers working out? How do the teachers like the program? How do the volunteers like the program? What should be changed? What should be kept? We also interviewed students to see how they liked the program, and how they reacted to the prints they saw.

The teachers, volunteers, and students overwhelmingly supported the program. A few changes were made each year to make the program run more smoothly. Now, in the fourth year, the program is operating without the researcher heavily involved. The leadership of the program is supported by the Parent Teacher Organization (PTO).

Last year (the third year), a formal assessment was conducted to better understand whether and how much the students learned from the program. Measures were made of student knowledge about art and attitudes toward the program.

Data were collected from over 400 students in grades 6-8 in a Baltimore City middle school that helped develop the TIPS Social Studies and Art process. Short surveys were administered in the fall

and in the spring of the school year in regular classes by social studies teachers as part of the daily "drill" that students take to review some aspect of their classwork. Questionnaires measured students' recognition of and reactions to American artists and paintings that they saw monthly in their social studies classes.

Limitations of the Data

In this collaborative study with the school, the teachers administered the pre- and post-tests. We encountered several "problems of the real world" that affected the quality of the sample and data. The fall sample excluded one teacher whose class was involved with other projects when the pretest was given. The spring sample excluded a different teacher whose special education class was involved in other projects when the post-test was given. The students in the spring sample included relatively few eighth graders because many were already involved in planning and rehearsing for graduation exercises. Finally, in the spring sample, one teacher's classes' responses were suspiciously high on one of the measures. These students are omitted from analyses when the suspect measure is the focus of attention.

Because of these fall and spring vagaries, the "longitudinal" sample of students present in fall and spring is limited. However, statistical checks on fall, spring, and longitudinal samples show that the mean scores and standard deviations on all measures are stable and consistent. The samples of 495 students (Fall), 404 students (Spring), and 270 students (Longitudinal - Fall and Spring) are useful to evaluate the TIPS Social Studies and Art Process.

Results

Table 1 presents the means and standard deviations on key measures for students in the fall and spring surveys. There were about equal numbers of males and females among the students. Average report card grades were mostly Cs. Most students enjoyed the program "a little," liked some pictures (about 3 to 4 out of 8) that they saw, liked to draw "a little," and looked at the pictures "sometimes"

during the weeks that the art prints remained in the classroom. The means show a middle-of-the-road level of participation by the average students. There was considerable variation on all of these characteristics and attitudes.

Table 1 About Here

Table 1 shows that, by spring, the students recognized more names, on average, even if they did not always know the correct answers to match the names of artists, prints, and content. In the fall, 18% tried to answer ALL 8 matching questions and 22% tried NONE. In the fall 0.4 % had 5 correct, and no students had 6, 7, or 8 correct. In the spring, 53% tried to answer ALL 8 of the matching questions and 22% tried NONE of the matching questions. In the spring 8% had between 5-8 correct responses of paintings and artists. Thus, students tried more and got more correct in the spring than in the fall. Overall, the program helped students become familiar with and identify artists and prints that they did not previously know.

Multiple regression analyses were conducted to to learn more about which students gained the most from the program from fall to spring. These analyses are based on the 270 students for whom fall and spring scores were available. The following measures were available for analyses of student awareness and attitudes toward the program: sex, grade in school, report card grades, attitude toward the program, preferences for the pictures, the frequency with which students looked at the pictures while they were in the classroom, whether the student likes to draw, and the fall "pre-test" of prior knowledge of the artists and prints. We wanted to know whether boys or girls responded to the program differently; whether brighter students, students who liked the program, or students who were artistic themselves remembered more about the paintings they saw. We also asked whether students who were in the program in previous years were more interested or remembered more artists or prints.

Two measures were used to see if students remembered the artists or prints that they saw. One -- PAINTING AND ARTIST -- required students to match an artist with the title of the painting. For example, students who saw the print "The Apache" had to match it to the artist Remington. The second measure -- PAINTING AND CONTENT -- required students to match the title of a painting with a description about the painting. For example, students who saw the painting "Summertime" had to match it with the description "Life in the city is shown as a mix of humor and problems for Black Americans."

Matching Paintings and Artists. Most students found it difficult to recall which artists painted which pictures. On average, students correctly matched 2 of 8 prints and artists (Mean = 1.60; standard deviation = 1.72). The first panel of Table 2 summarizes the analyses of effects on student knowledge of paintings and artists. Only students' *report card grades* significantly explained the number of correct matchings. As might be expected on a standard matching "test," better students get more correct. Because the fall pre-test scores were low and had little variance, prior knowledge did not explain what students learned over the year.

Table 2 About Here

Matching Paintings and Content. Students found it easier to match the titles of the paintings with descriptions of what they were about. On average, students correctly matched 5 of 8 prints with their content (mean = 4.83; standard deviation = 2.78). The second panel of Table 2 shows that two variables -- report card grades and enjoyment of the program -- significantly explained the number of correct matchings of paintings with content. Better students again had more correct matchings, but, with report card grades statistically controlled, students who enjoyed the program more had more correct matchings of paintings and content. Other variables were not important for explaining the students' knowledge of the paintings that they saw.

Students found it easier to remember what the paintings were about than to remember the artist who painted each one. While better students may do better on matching tests, report card grades were not the only important explanatory variable. Positive attitudes about the program -- regardless of report card grades or ability in school -- explained the number of correct matchings of the titles of paintings and their descriptions.

The following text table shows the very clear connections between report card grades and the two measures of recall. Even students with lower grades were better able to recall paintings and their content than paintings and their artists.

Average Correct Matchings

Report Card Grades	Matching Artist and Print	Matching Print and Content
A, A+B	2-3 correct	4-5 correct
B+C, C	1-2 correct	4 correct
C, D, F	> 1 correct	3 - 3.5 correct

Several explanations exist for why students were more successful in linking painting and content. The TIPS Social Studies and Art program is introduced to students as one they should "enjoy" in their social studies classes. It is specifically described as *not* part of the students' report card grades. The presenters and teachers expect students to pay attention, but do not emphasize memorizing facts, which is required for students to match artists and paintings.

Also, most class time is focused on the paintings and not the artists. In the twenty minutes of allocated class time, the volunteer introduces the artist and something about the artist's life (2-4 minutes), discusses the artist's technique and style of painting (2-4 minutes), gives the story behind the particular picture (4-6 minutes), and makes connections to social studies (2-4 minutes). Then,

students discuss their reactions to the picture and their likes and dislikes for the last 5 to 8 minutes of the class time. The students mainly are asked to react to the art work, form impressions and attitudes toward art, and "live" with the art print while it is in the classroom. The volunteer is asked to spend 1-2 minutes at the start of each session reviewing the names of the artists and prints the students previously saw. It is quite clear that the majority of time spent by the volunteer and by the students is on the painting, its content, and students' reactions to the painting, not on the artist. It is not surprising, then, that in the spring the students were able to match pictures and content more than pictures and artist.

Further Results

Some other variables are informative for understanding how students react to and participate in the TIPS Social Studies and Art program.

Students Who Were in TIPS Program in Previous Year. In the fall survey, 55% of the students who were in the program previously were able to recall at least one painting that they had seen the year before. Sometimes they wrote the artist's name, sometimes the title of the painting, and sometimes a descriptive phrase of the painting. Table 3 presents an analysis of the effects on students' recall in the Fall of a print from the previous year. Seventh and eighth graders who had been in the school for one or two years and who participated in the TIPS Social Studies and Art program are included in this analysis (N=123).

Table 3 About Here

The only significant variable was student grade level. Eighth graders who were older students and who may have been in the TIPS program for two previous years were more able to recall and write down something they they remembered about a painting or artist from the previous year.

Brighter students with better report card gradestended to recall a painting more successfully than other students, but the coefficient (-.159) was not significant. (Grades were coded 1 for mostly A's, 2 for A's and B's, 3 for B's, 4 for B's and C's, and 5 for C's and below.)

Thus maturity and experience in the program are likely to contribute to students' recall over time. Over several years, all students are likely to encounter at least one painting that they especially relate to. The Social Studies and Art program probably should be considered a three-year middle grades activity, not an incidental activity to conduct for only one year.

Enjoyment of the Program. Table 4 presents an analysis of student attitudes toward the program -- i.e., "Do you like having a new picture in your social studies class each month?" The responses were coded from 1 (No, not at all) to 5 (Yes, a lot). Enjoyment of the program was significantly affected by three variables -- liking the particular pictures they saw, looking more frequently at the pictures in the classroom, and knowing and remembering the pictures.

Table 4 About Here

Students who liked more of the eight pictures that they saw liked the program more overall. Each teacher was responsible for selecting eight paintings from a larger set. It is very important that the pictures selected are varied and visually appealing, and that students are helped to appreciate them in the discussions that are conducted. In a previous year's informal assessment, students suggested that they should help pick which pictures to study. This may help students increase interest in particular prints. Another year, the coordinator noticed that some teachers selected only realistic pictures, omitted the only woman artist, or included too few Black artists. The coordinator and teacher then negotiated the final eight prints to provide a more varied selection.

Also, one year, one of the volunteers personally disliked several of the pictures that were assigned to the class. She was asked to present her own ideas but also to give students others' opinions about the merits of the "masterpieces," so the students could make their own judgments. It will never be the case that all students like all of the pictures chosen. It is, therefore, important to include a wide variety of pictures, styles, and artists so that all students find some during the year that they can relate to and really enjoy.

Students who look more often at a picture while it is in their classroom say they enjoy the program more. Prints are left in the classroom for three to four weeks after the initial presentation, until the next presentation. Instead of just being left to chance, observations could be assigned during the month as part of classwork, "writing across the curriculum" activities, discussions during a few minutes before dismissal, or incorporated in at least one social studies class lesson or homework assignment. These activities would increase the number of students who need to look at a picture while it is in the room, and the number who begin to "know" the picture and see something they like about it.

Students Who Like to Draw. Students who say they like to draw, paint, or sketch tend to look at the prints more frequently while they are in the classroom than do other students (r=.143).

Students Who Did Not Try To Answer Any of the Matching Questions. Some students (N=90) did not try to answer one or both of the matching tests on the spring assessment, but they did answer other questions on the survey. We can learn something about these students whose scores were zero tried, zero correct. They included more 7th graders, more boys, and more students with low grades. Students who tried NONE liked fewer pictures and reported that they rarely looked at the pictures when they were in the classroom. Nevertheless, over 50% of these students said they liked the program a little or a lot. Over 72% of these students commented on pictures they liked, disliked, or would hang in their living rooms. Thus, although some students did not take the tests that required them to demonstrate knowledge, they did not necessarily "tune out" of the program completely. They were able to relate to the program and make personal choices of paintings.

Comments from Students

In the spring, students were asked to name particular pictures that they liked, disliked, and would choose to hang in their living rooms at home. These questions, unlike the matching items, did not look like a "test." Many more students answered these questions. Of the 404 students in the spring sample:

78% commented on a picture they saw and LIKED

70% commented on a picture they saw and DID NOT LIKE

76% commented on a picture they would HANG in their living room

Some of the students thought all the paintings they saw were beautiful. Others wrote that all were ugly. Some selected pictures because "I like his/her work." Others disliked pictures because "It is not my style," or "It doesn't suit me." Some commented on the artists' purposes, e.g., "the way an artist just takes a person's mind and persuades it to perceive what he wants them to...."

The following comments illustrate the variety of reasons that students give for liking a painting. The letters at the end of the comments show the student's average report card grades (Mostly A's, A's and B's, B's, etc.) to illustrate how students with different abilities in school express their reactions to the paintings.

I liked *Christina's World* because of Wyeth's method of painting. It was so realistic. (A)

Pollock's *Composition* because I like modern painting. I like figuring out what the artist tried to show us. I also like *Retroactive I*. (A)

The Buffalo Trail painting because of the motion it showed. It made the observer realize the cold and darkness of the place and the wild running buffalo. (A/B)

Wedding in the 1830s because it was brightly colored and I like to know what the people looked like then. (A/B)

Stuart because of the way he painted George Washington as if he took a picture of him by surprise. (A/B)

The art with Kennedy (in it) because it showed freedom and advancement in our society and planet. (A/B)

The Apache and *Turn Him Loose, Bill* because it showed the life of the cowboys and Indians in the Wild West. (A/B)

The Domino Players because they seemed to relate to life today. (A/B)

Rauschenberg because it was very pretty to me and it was like it was saying something about the '60s. (A/B)

Christina's World because it had kind of a mystery to it. (B)

Buffalo Trail because of the way the clouds and trees were painted. (B)

The originality of *Summertime*. (*B*)

Peaceable Kingdom because the world should be as it is in the painting. (B/C)

Rancho Church. I liked how it was a little abstract. I thought it was interesting. (B/C)

O'Keffe (sic) because you can put what you want in the picture to make it up yourself. (C)

Mondrian -- whom I didn't see this year but I like his work anyway. (Artist from previous year.) (C)

Three Flags because it looked like it was in 3-D. (C)

Three Flags. It looks real good. If I were rich I would buy it. (C/D)

Christina's World because it showed a disabled girl and it made me think. (D/F)

The one that had President Kennedy because it showed peace. (F)

Students generally liked realistic pictures, but some particularly liked abstract work. While most liked colorful pictures, some ignored color and focused on story or style. Other comments focused on texture, brushwork, and collage techniques.

Liking a print and putting it in your living room are two different things. Students were far more particular about what they would hang up at home than what they say they like. The same student who commented that Winslow (Homer) "captivated my imagination" wouldn't select one to hang in his living room because "people should not force something on students (like art)..." Several selected a print, but would put it in their dining room or bedroom because that is where it would look better.

The following comments illustrate reasons that students give for choosing paintings to hang in their living rooms.

George Washington to add patriotism to my living room.

Peaceable Kingdom because it was really beautiful. It had a lot of animals that were really well drawn.

I would like to have the painting *Wedding in the 1830s* hanging in my living room because it displays something pleasant and is pleasant to look at.

Across the Continent because it matches the furniture.

The one with the little town with a train coming in and the tracks were going to pass a lake and go into the mountains. (*Across the Continent*)

The Last of the Mohicans because I wasn't there to see the actual thing but it looks exciting in a way.

Buffalo Trail -- The Impending Storm. It was colorful and made me feel that I wanted to be there.

The picture with the buffalo where it is about to rain because it's not too wild or crazy.

The Domino Players because they looked cozy in their home.

The Domino Players because of a family game. Really because of the family participating.

Christina's World because it tells of a lovely girl and when I get older I am going to teach handicapped children.

The one about the girl that couldn't walk because she looks like she needs help and so does my living room.

Rancho Church because it is something I would like to show my friends and family.

I would like to have *Three Flags* in my house because when people saw it they would be into it, like What does it mean? It is different.

Not the boring scenes with the buffalos and mountains. I like more interesting paintings like *Retroactive I.*

I would probably like to hang *Composition* in my living room because everyday I could find something new in it.

Composition. I thought it had lots and lots of story to it.

Marilyn Monroe -- its more for a girl than the rest of them.

Summertime because I like colleges (sic).

Summertime -- nobody would know exactly what it was. Everyone would have their own point of view. (Great conversation piece.)

None. I like Poblo Picosso (sic) better. (Artist from previous year.)

None, because my mom wouldn't let me hang anything in her living room.

Most comments about paintings that students did not like concerned the colors, dullness, or style of work. Some students described as "ugly" the same paintings that others thought "beautiful." Some liked the picture "Wedding of the 1830s" because it was pretty or because it was a wedding -- a happy event. Others disliked it for the image of blacks portrayed in the picture. (One reason the picture was selected by the teachers was to bring up the issue of slavery in social studies class.) Boys tended to comment on the excitement of a picture like "Turn Him Loose, Bill" by Remington. Many were looking for "excitement" or "action" in all paintings and were disappointed that some were "dull" or "dark" or "showed no action." Others were looking for pictures that were "calm," "cool," "settled," or "pleasant." Of course this is as it should be. Students are encouraged to form their own reactions and opinions. This is a subject in which there are no "right" answers when it comes to likes and dislikes.

The following comments illustrate reasons the students gave for not liking a painting.

The painting on George -- it looked boring and not exciting enough.

George Washington -- his pony tail was not a sight to see.

Scene From the Last of the Mohicans. It was ugly and sad looking.

The Last of the Molhekins (sic) because it showed the Indians as violent people and they were just protecting their land.

Henry's painting because the blacks were slaves. (*Wedding of the 1830s*)

The way the blacks were separated. (*Wedding of the 1830s.*)

The mother of an artist -- her colors were not showing any movement or excitement.

Whistler because I didn't understand why he drew his mother the way he did.

Three Flags because I am not a patriot.

The one with President Kennedy and all the other stuff, because it didn't look like art to me.

Composition -- the splashes and drips made me dizzy.

The way that some of them use dark colors that make a picture look sad, lonely, and angry.

The abstract prints because I feel those painters are liars and that I could paint that stuff myself.

Summary and Discussion

Previous informal assessments of the implementation of the TIPS Social Studies and Art program over the past two years showed:

o The TIPS Social Studies and Art process can be successfully implemented in middle grades schools if a Parent Coordinator, Teacher Coordinator, cooperating teachers, and volunteers are commited to the program. Over the years, the teachers gave the program highly positive ratings. The teachers reported that they did conduct the discussions with the classes that were not covered by the volunteers. Each year they said they would welcome volunteers again the next fall.

o Parents and other volunteers (including mothers, fathers, grandparents, other relatives, and adult friends of the school) successfully fulfill their obligations to make monthly visits to their social studies classrooms, with few exceptions. The volunteers gave the program highly positive ratings. They did not care whether they were in their own child's classroom. They tended to prefer to be linked to their child's teacher, but due to scheduling problems this was not always possible. Volunteers were equally faithful to the program whether or not they were linked to their child's teacher.

o Contrary to previous ideas on the subject, the students had *positive reactions* to parent volunteers in the middle grades.

The formal evaluation of data from students in the fall and spring of the school year showed:

o Students increased their awareness of artists and paintings, and especially of paintings and their contents. They developed attitudes and preferences for different styles of art.

o Despite some students' inabilities to identify pictures or artists in test-like matching items, all but about 20% were able and willing to convey their likes and dislikes. The program resulted in at least rudimentary art awareness, appreciation, and criticism.

o The different ways to evaluate the TIPS Social Studies and Art program illustrate how important it is to establish a program before conducting formal evaluations of the effects on student achievement and knowledge.

o The various measures used in this study show that "achievement" measured in test-like matching exercises is not the only useful way to judge the effects of a program designed to enrich an academic subject class.

o It is very important for others who use TIPS Social Studies and Art to capture the interest and participation of the students in the program when it begins each school year. When students start with a positive attitude about the program, they continue their interest, enjoyment, and attention regardless of their academic ability.

o The program should be integrated more into the social studies classes and curriculum so that the students take the art program more seriously as part of their schoolwork in social studies. The teachers have said that they would like to standardize some information so that different volunteers cover some basic material. The volunteers have 20 minutes, but the stories prepared about each artist and painting include a lot of information from which volunteers choose what to discuss with their students.

The teachers are increasing the information that connects the artists and artwork to the social studies curriculum, clarifying the socio-historic context, creating information that teachers can use to follow up the parents' presentations with class discussions that relate to social studies curricula, and designing additional classwork, homework, and extra credit assignments that will focus students' attention on the art as part of social studies.

The TIPS Social Studies and Art Process is designed to increase the number of students who are exposed to visual art, art history, and art criticism. The program does not directly address art production -- the fourth aspect of comprehensive art education -- but the process could be adapted to encourage or require student art work in classwork, extra-credit activities, or homework, or in coordination with the art (production) classes that are in the middle grades curriculum.

To summarize -- when time is tight, when teachers trained in art education are scarce, when budgets are low, it is difficult for schools to find ways to include art in all students' education. If one goal of schooling is to provide students with a cultural background in art awareness, art history, and art criticism in the middle grades, the TIPS Social Studies and Art process can be useful. The information in about 40 prototypic activities is high in content, and the materials include evaluations that can be used or adapted to measure how much students learn and how their attitudes about art develop.

Jackson (1987) says: "Let us assume that it makes sense for students to be introduced to great works of art....When and where should this kind of instruction go on?" The TIPS Social Studies and Art process gives one workable answer to that question. TIPS Social Studies and Art helps students identify major artists, major styles of art, sets the artist and work in an historic context, and enables students to describe and discuss art with greater insight and sophistication than they had before. These are among the major goals that the Getty Center for Education in the Arts has outlined for improved art education.

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Table 1

Summary of Means and Standard Deviations on Key Measures from Fall and Spring Samples

	FALL SAMPLE N = 495		SPRING SAMPLE N = 404		
	Mean	Standard Deviation	Mean		Standard Deviation
Sex (Male=1;Female=2)	1.54	.50	1.55		.50
Report card grades (A=1...Mostly D/F=5)	3.68	1.58	3.69		1.75
Enjoy art program (Not at all=1...A lot=5)	3.79	0.91	3.68		1.14
Number of pictures liked (Spring only) (None=1...All=5)	--	--	2.84		1.15
Like to draw (A lot=1...Not at all=5)	1.92	0.96	2.02		1.05
Look at pictures (Spring only) (Daily=1...Never=5)	--	--	2.98		1.19
Tried: Match painting with artist (8)	2.62	2.77	5.08	<a>	3.47
Correct: Match painting with artist (8)	1.11	1.00	1.61	<a>	1.87
Tried: Match painting with content (8) (Spring only)	--	--	6.28		2.44
Correct: Match painting with content (8) (Spring only)	--	--	4.35		2.94

<a> Spring means based on N = 308, excluding one class with high outlier/ suspect scores.

Table 2

Effects on Students' Awareness and Knowledge of Paintings
Student Characteristics and Attitudes Toward
the Art Program (Longitudinal Sample)

	Number Correct MATCH PAINTING AND ARTIST	Number Correct MATCH PAINTING AND CONTENT
	(standardized regression coefficients)	
Sex	.031	-.024
Report card grades (-)	-.245*	-.282*
Enjoy program (+)	.097	.157*
Number correct in fall <a>	.071	-.005
N	172	257
R2	.09	.14

* Significant beyond .05 level.

<a> Other variables in the model were not significant. These included how often the student looked at the pictures, whether the student liked to draw, and the number of pictures the student saw and liked.

Table 3

Effects on Remembering Pictures from Previous Years
of Student Characteristics and Attitudes Toward Art Program
(Fall Sample) <a>

	REMEMBER PAINTING FROM LAST YEAR (standardized regression coefficients)
Sex	-.043
Grade in school	.215*
Report card grades (-)	-.159
Enjoy art program	-.016
Like to draw	-.019
R2	.07

* Significant at or beyond .05 level

<a> Includes only the seventh and eighth grade students in the Fall sample who attended the school the previous year (N = 123).

Table 4

Effects on Student Attitudes Toward Art Program
of Student Characteristics and Behavior Concerning Program
(Longitudinal Sample)

	ENJOY PROGRAM (standardized regression coefficients)
Sex	-.044
Report card grades (-)	-.017
Like pictures (+)	.442*
Look at pictures (-)	-.174*
Like to draw (-)	-.082
Number correct in Fall	-.010
Number correct match of painting and content (Spring)	.125*
N	257
R2	.32

* Significant at or beyond .05 level